

## Character and Character

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### ANNOTATION

This article describes the nature of the character, his role in Russian English literature. It also reveals the opposition of the dignity of positive heroes to negative heroes, the types of heroes are described. In addition, the article reveals a description of a complex character and a description of the structure of a literary hero. The structure of a literary hero is described, his external appearance, his portrait, his profession, his internal appearance.

**KEYWORDS:** character, character, complex character, structure of a literary hero, profession, vocation, age, hero's history.

A character easily turns into a hero if he receives an individual, personal dimension or character. According to Aristotle, character refers to the manifestation of the direction of "the will, whatever it may be."

In modern literary criticism, character is the unique individuality of a character; his inner appearance; that is, everything that makes a person a person, that distinguishes him from other people. In other words, the character is the same actor who plays behind the mask - the character. At the heart of the character is the inner "I" of a person, his self. Character shows the image of the soul with all its searches and mistakes, hopes and disappointments. It denotes the versatility of human individuality; reveals its moral and spiritual potential.

Character can be simple or complex. A simple character is distinguished by integrity and static. He endows the hero with an unshakable set of value orientations; makes it either positive or negative. Positive and negative characters usually divide the character system of the work into two warring factions. For example: patriots and aggressors in the tragedy of Aeschylus ("Persians")

Simple characters are traditionally paired, most often on the basis of opposition ( Javert is Bishop Miriel in V. Hugo's Les Misérables).

Contrasting sharpens the merits of positive heroes and detracts from the merits of negative heroes. It arises not only on an ethical basis. It is also formed by philosophical oppositions (such is the opposition of Joseph Knecht and Plinio Designori in G. Hesse's novel "The Glass Bead Game").

A complex character manifests itself in an incessant search, an inner evolution. It expresses the diversity of the spiritual life of the individual. It reveals both the brightest, loftiest aspirations of the human soul, as well as its darkest, basest impulses. In a complex character, on the one hand, the prerequisites for the degradation of a person are laid, on the other hand, the possibility of his future transformation and salvation. A complex character is very difficult to designate in the dyad "positive" and "negative". As a rule, it stands between these terms or, more precisely, above them. It condenses the paradox, the contradictory nature of

life; concentrates all the most mysterious and strange, which is the secret of man.

#### Structure of a literary hero

A literary hero is a complex, multifaceted person. He can live in several dimensions at once: objective, subjective, divine, demonic, bookish (Master M.A. Bulgakova). However, in his relations with society, nature, other people (everything that is opposite to his personality), the literary hero is always binary. He takes on two forms: internal and external. It goes two ways: introverting and extroverting. In the aspect of introversion, the hero is "thinking in advance" (we will use the eloquent terminology of C. G. Jung) Prometheus. He lives in a world of feelings, dreams, dreams. In the aspect of extraversion, the literary hero is "acting, and then thinking" Epitheme. He lives in the real world for the sake of its active development.

His portrait, profession, age, history (or past) "works" to create the appearance of the hero. The portrait endows the hero with a face and figure; teaches him a complex of distinctive features (thickness, thinness in A.P. Chekhov's story "Thick and thin") and bright, recognizable habits (a characteristic wound in the neck of partisan Levinson from A.I. Fadeev's novel "Rout").

Very often, the portrait becomes a means of psychologization and testifies to certain character traits. As, for example, in the famous portrait of Pechorin, given through the eyes of the narrator, a certain wandering officer: "He (Pechorin - P.K.) was of medium height; his slender, thin figure and broad shoulders proved a strong constitution, capable of enduring all the difficulties of nomadic life. His gait was careless and lazy, but I noticed that he did not swing his arms - a sure sign of a secret character.

Profession, vocation, age, history of the hero pedal the process of socialization. Profession and vocation give the hero the right to socially useful activities. Age determines the potential for certain actions. The story about his past, parents, country and place where he lives, gives the hero a sensually tangible realism, historical concreteness.

The inner image of the hero is made up of his worldview, ethical beliefs, thoughts, attachments, faith, statements and actions. Worldview and ethical beliefs endow the hero with the necessary ontological and value orientations; give meaning to his existence. Attachments and thoughts outline the manifold life of the soul. Faith (or lack thereof) determines the presence of the hero in the spiritual field, his attitude towards God and the Church (in the literature of Christian countries). Actions and statements denote the results of the interaction of the soul and spirit.

A very important role in depicting the inner appearance of the hero is played by his consciousness and self-awareness. The hero can not only reason, love, but also be aware of emotions, analyze his own activity, that is, reflect. Artistic reflection allows the writer to reveal the personal self-esteem of the hero; describe his relationship with himself.

The individuality of a literary hero is especially clearly reflected in his name. With the choice of a name, the existence of a hero in a literary work begins. In the name, his inner life is condensed, mental processes take shape. The name gives the key to the character of a person, crystallizes certain personality traits.

So, for example, the name "Erast", derived from the word "eros", hints in the story of N.M. Karamzin on the sensitivity, passion and immorality of Liza's chosen one. The name "Marina" in the famous Tsvetaeva poem recreates the variability and inconstancy of the

lyrical heroine, who is like "sea foam". But the beautiful name " Assol " invented by A. Green reflects the musicality and inner harmony of Longren 's daughter.

As part of philosophy (from Father Pavel Florensky), "names are the essence of the category of cognition of the individual." Names are not just called, but actually declare the spiritual and physical essence of a person. They form special models of personal existence, which become common for each bearer of a certain name. Names predetermine spiritual qualities, actions and even the fate of a person.

In literature, the name of the hero is also the spiritual norm of personal existence; sustainable type of life, deeply generalizing reality. The name correlates its external, sound-letter design with an internal, deep meaning; predetermines the actions and character of the hero, unfolds his being. The hero is revealed in close connection with the general idea and image of his name. Such is the "poor", unfortunate Lisa, Natasha Rostova, Masha Mironova. Each personal name here is a special literary type, a universal way of life, peculiar only to this particular name. For example, the path

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